

# TRADITIONAL **Karatedo**

Applications of the Kata **PART 2**



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# **TRADITIONAL KARATE-DO**

## **— Okinawa Goju Ryu**

**Vol. 4  
Applications of the Kata  
Part 2**

by  
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# Acknowledgements

For the making of this series of books, Traditional Karatedo, I would like to express my great appreciation to all those who have worked so hard in its production: To Mr. Tetsutaka Sugawara of Minato Research for publishing this series; To photographer, Mr. Sadao Hirata; To assistants Mr. Tomiaki Tadano, Mr. Koichi Iwakawa, Mr. Tomoyuki Kato and Mr. Kazuo Terauchi; To Mike Cross and Paul Enfield for their translation; To Alanna Higaonna for editing; To Mr. Miko Peled for proofreading, and to all others who have helped in the production of these books.

## Introduction

Traditional Karatedo Volume 4, is the last volume in this series. Volume 4 deals with *kata bunkai kumite* and *jiyu kumite*. The *kata bunkai kumite* that I have included in this volume are the traditional basic *kata bunkai* and a number of *hiden*, or 'secret' *bunkai*. These *bunkai* are techniques passed on by my teacher, An'ichi Miyagi Sensei. In addition to this I have also included some *oyo bunkai* (variations on *bunkai*). These *oyo bunkai* are the result of individual study and research. It is through the individual's personal research, which requires the use of the intellect and martial sense, that these *oyo bunkai* have come about. Depending on the individual's capacity for research and thought, an infinite variety of *oyo bunkai* may be developed.

In training, when practicing *kata bunkai 'semete'* (attacker) and *'ukete'* (defender) agree on the movements to be practiced beforehand. At first, *semete* must deliver his or her attack slowly and carefully. Likewise, *ukete* in turn should perform his or her block concentrating on correct form and technique, and then counter focusing the attack correctly. As practice continues and *semete* and *ukete* begin to harmonize their breathing and movement, the attitude of both should become more serious. For example, your opponent's punch or kick should be thought of as a knife; even just the slightest touch could mean death. If you practice with this feeling then your practice will be very effective. Serious repetitive practice will result in achieving fast and powerful attacks, skill in locking techniques and *'sabaki'* (body movement). Serious repetitive practice of these *kihon kata bunkai* is of the utmost importance. *Oyo bunkai* practice is the individual's own research into technique. If you pursue these studies seriously then an infinite variety of techniques may be developed. I hope that from learning just one example of *bunkai* that you will be able to develop many techniques of your own.

In *'iri kumi'* (free sparring) the important points, distance and timing, speed and power, combination of techniques (the 'life' of *iri kumi*) are very difficult to express through photographs. Likewise, it is difficult to appreciate the rhythm of movement through photographs. This is unfortunate, however if by referring to the photographs and text you can grasp even a small understanding of *iri kumi* I will be pleased.

In *kata* exercise, the form of *kata*, which can also be described as the 'life' of the *kata*; the movement and rhythm within the *kata* will depend on the performer's length of training, experience, age and intelligence. According to these factors there may be slight variations in the performance of the *kata*. However, the essential form of the *kata* is unchangeable.

Morio Higaonna  
July 16, 1990



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(The End)

# Part 1. The Applications of Saifa

## *Bunkai No. 1*

(See Vol. 2 pages 78-80, photos 1-30)

1 - 7

Opponent grasps the wrist of your right hand.

Move forward diagonally to your opponent's left side, and at the same time grip your right fist with your left hand, turn the wrist outward (the back of your hand towards your elbow), and bring it tight against your right side (the fist is vertical). Pull your right fist to your left side, sharply, and at the





same time snap the wrist from right to left, thus freeing your hand.

8-12

Opponent continues attack with *migi chudan zuki*. Perform *hidari osae uke* (pressing block). Follow immediately with *jodan uraken uchi* (back-fist strike).



**Bunkai No. 2**

(See Vol. 2 pages 81—82, photos 31—36)



**1-10**

Opponent attacks *migi chudan-zuki*. Perform *hidari sukui-uke* (scoop block), catching your opponent's elbow. Opponent continues the attack with *hidari gedan mae-geri*. Perform *migi gedan harai-uke* and catch your opponent's leg. Follow with *gedan hiza-geri* (knee strike). If the opponent pulls back to avoid the knee strike, attack with

*gedan mae-geri*.





**Bunkai No. 3**

(See Vol. 2 page 83, photos 46-47)

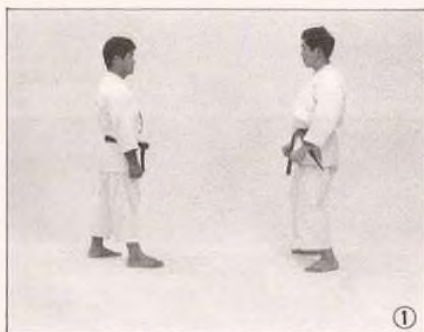


**1-9**

Opponent attacks *migi chudan oi-zuki*. Perform *hidari chudan kake uke* (hook block). Opponent continues the attack with *hidari chudan gyaku zuki*. Perform *migi chudan kake-uke*. Quickly follow with *morote shotei-zuki* (double-handed palm-heel strike). Alternatively attack with *morot nukite* (double-handed finger thrust) to the vita areas under the collar bone, and push the opponen down with *shotei-zuki*.





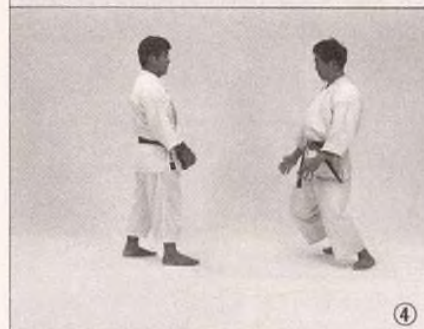
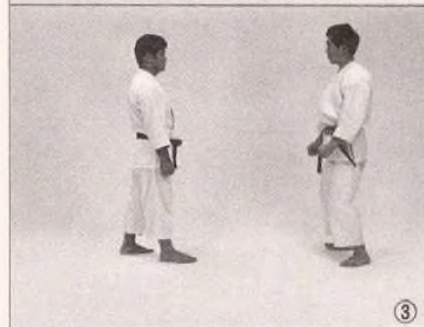
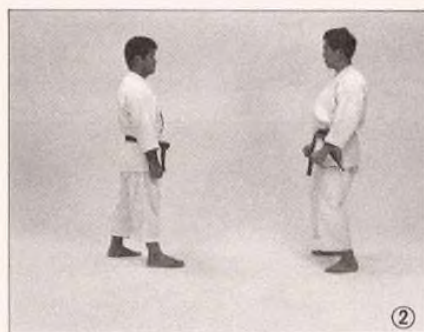


**Bunkai No. 4**

(See Vol. 2 page 84, photos 47-51)

1 -13

Opponent drops forward for a leg attack. Just as he attempts to grab your leg, perform *morote gedan uchi* to the ears (palms swing downwards, striking like a whip). If the opponent has already got hold of your leg, grip his ears and twist his head to the right. Finish by thrusting your thumbs into his eyes.







**Bunkai No. 5**

(See Vol. 2, page 85, photos 52-55)

**1-7**

Opponent steps forward quickly and attacks with *hidari chudan-zuki*. Move your body to the left and, in one flowing movement, deflect his punch with your forearm, swing your arm round rapidly (like a whip), and counter with *tersui-uchi* (bottom-of-the-fist strike) to the head. Grasp your opponent's hair and pull his head down to your left side, simultaneously attacking his face with *migi age-zuki* (rising punch).



**Bunkai No. 6**

(See Vol. 2 page 85, photos 62-64)

**1-6**

Opponent attacks with *hidari chudan oi zuki*. Having blocked the opponent's punch with *kake uke* using the back of your hand, in one continuous movement, grab his punching arm, pull it forward, and strike with *migi haito uchi* (ridge hand strike) to the *ushiro denko* (vital area).







# Variation of *Bunkai* No. 6

(See Vol. 2 page 85, photos 62-64)

1 -10

Opponent attacks with *migi chudan zuki*. Deflect his punch by pushing the elbow to the side with your left palm, and counter with *migi haito* to the throat. Follow immediately with *sokuto geri* (foot edge kick) to the right knee joint. As your opponent falls down, move in and deliver *fumikomi* (stamping kick) to his side.





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## Part 2. The Applications of Seiyunchin

### Bunkai No. 1

(See Vol. 2 pages 88-89, photos 6—24)

#### 1-9

Opponent steps in and grasps both your wrists. Try to pull your hands apart in preparation for *mae-geri* attack. Opponent resists, pulling your hands inwards. Go with his movement, bringing your hands inwards and up. Opponent resists again, pulling your hands outwards. Utilize his outward

force, pulling your hands apart and following through with *mae-geri*, or if the opponent is in close, a *hiza-geri* (knee kick).







**Bunkai No. 2**

(See Vol. 2 pages 90-91, Photos 26—35)

1 -8

Opponent attacks *hidari chudan oi zuki*. Evade his attack by moving to the right, and at the same time perform *hidari sukui uke* (left scoop block) aiming to catch the opponent's elbow. As your opponent tries to retrieve his punching arm, pull him in and attack with *nukite* to his side.



**Bunkai No. 3**

(See Vol. 2 page 97, photos 96-100)

1 -6

Opponent attacks *migi chudan zuki*. Perform *osae uke* (pressing block) with the left palm. Follow immediately with *migi naka daka ken* (middle-knuckle punch), aiming for a vital area of the chest, and at the same time push powerfully with *hidari shotei* (left palm heel), aiming at the heart.







# **Bunkai No. 4**

(See Vol. 2 page 98, photos 101-105)

1-6

Opponent attacks *migi chudan zuki*. Perform *hidari osae uke* (pressing block) with your left palm, while moving forward, and immediately follow with *hiji ate* to the solar plexus or chin.



**Bunkai No. 5**

(See Vol. 2 pages 98-99, photos 107-111)

1 -6

Opponent attacks *migi chudan oi zuki*. Perform *migi yoko kake uke* (side hook block) as you move to the left, and deliver a left palm strike to a vital area of his head, utilizing *muchimi* (a heavy and sticky but flowing action — see Vol. 2 page 27).





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# Variation of *Bunkai* No. 5

(See Vol. 2 pages 98-99, photos 107-111)

1 -8

Opponent attacks *migi chudan oi zuki*. Perform *migi chudan yoko uke* as you move to the left. Before you can counter with *hidari shotei* to the back of your opponent's head, he continues his attack with *hidari jodan gyakuzuki*. Change your attack into a *hidari shotei soto uke* (left palm block). Finish with *migi jodan age zuki* to the chin.



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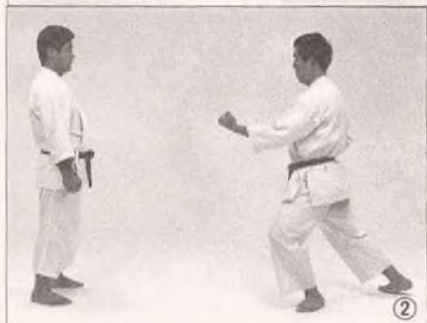
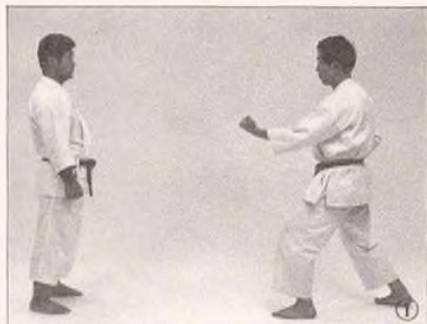


**Bunkai No. 6**

(See Vol. 2 pages 98-100, photos 112-120)

1-7

Opponent attacks *migi chudan oi zuki*. In one extremely fast movement, block with *chudan yoko uke* as you move diagonally to the side, then counter with *tettsui uchi* to the groin.



**Bunkai No. 7**

(See Vol. 2 pages 102-103, photos 135—153)

1-11

Opponent attacks *migi jodan oi zuki*. Block with *jodan kake uke*. Opponent follows with *hidari mae geri*. As he does so, scoop his leg by performing *gedan harai uke* and then lifting. Still lifting the opponent's leg upwards, pivot to the left while pulling his punching hand downwards, thus bringing him down. Finish with *morote naka daka ken* (middle-knuckle punch with both hands).







**Bunkai No. 8**

(See Vol. 2 pages 103—104, photos 154—161)

1-8

Opponent attacks *hidari chudan zuki*. Perform *hidari shotei otoshi uke* (palm-heel descending block). Opponent continues attack with *migi jodan zuki*. Block with *migi jodan uchi uke*, and counter immediately with *jodan uraken uchi* (back-fist strike) to the chin.



**Bunkai No. 9**

(See Vol. 2, pages 104-105, photos 164-177)

**1-12**

Opponent attacks *migi chudan oi-zuki*. Defend with *hidari chudan yoko-uke* as you move back. Opponent continues attack with *hidari gedan zuki*. Defend with *migi gedan harai-uke* (lower-level sweeping block). Then, coming from below, counter with *migi age-zuki* (right rising punch) to the chin. If the opponent evades your *age-zuki* by leaning back, follow through with *migi uraken-*





*uchi* (back-fist strike) to his chin or face. Finish with *tettsui-uchi* (bottom-of-the-fist strike) to the groin.



**Bunkai No. 10**

(See Vol. 2 pages 106—107, photoes 184—186)

1-8

Opponent attempts to seize hold of you from behind. Before he can catch hold, dig your right arm in between your body and his forearm. As he tries to tighten his grip, bring your right elbow up with a powerful snap, thus forcing his forearm up. At the same instant pull your left elbow back, executing a powerful strike to his solar plexus.







**Variation of Bunkai No. 10**

(See Vol. 2 pages 106-107, photos 184-186)

1 - 11

Opponent seizes hold of you from behind. If his attack is very fast and he has got a strong hold, stamp down on his toes with your heel. At the moment he loosens his hold throw your head back to strike his chin, and escape.



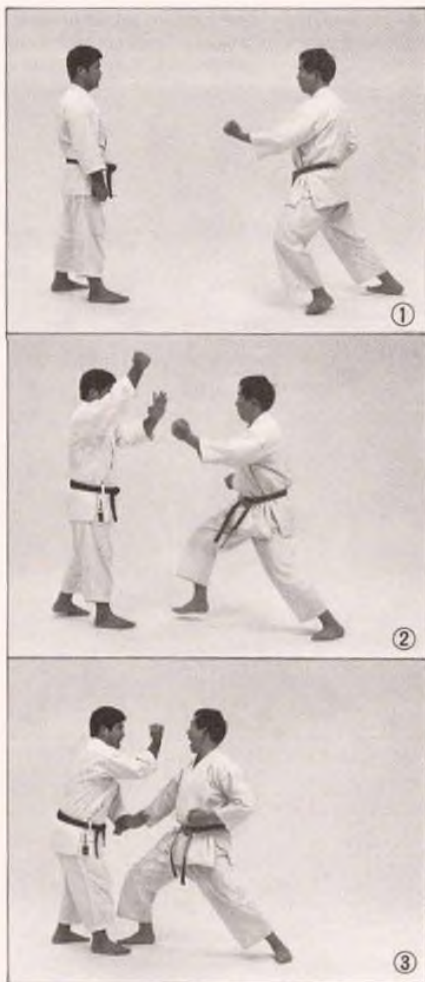


**Bunkai No. 11**

(See Vol. 2 pages 110-111, photos 222-228)

1 -5

Opponent attacks *migi chudan oi zuki*. Defend with a left palm *osae uke* (pressing block) and counter with *jodan uraken uchi* (face-level back-fist strike) to the chin.



**Bunkai No. 12**

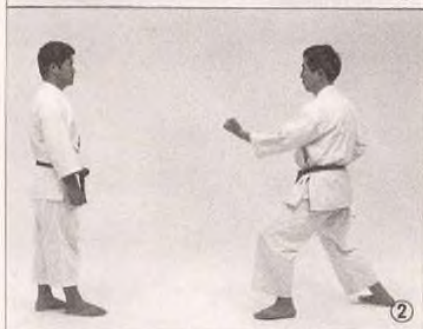
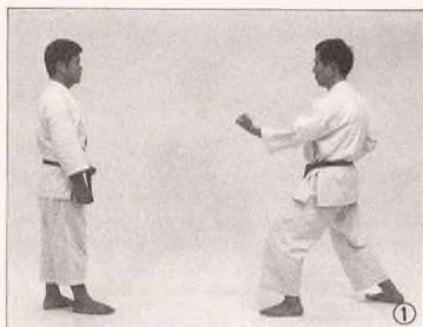
(See Vol. 2 page 111, photos 231-237)

1 -8

Opponent attacks *migi chudan oi zuki*. Defend with *hidari kuri uke* (circular elbow block). Opponent continues his attack with *hidari chudan zuki*. Defend with *migi kuri uke* and counter with *shuto hasami uchi* (knife-hand strike) to the neck.







## Part 3. Applications of Shisochin

### Bunkai No. 1

(See Vol. 2 pages 114-115, photos 7-22)

1-7

Opponent attacks *migi chudan oi zuki*. Using *hidari kaisho* (left open hand), block the punching arm with a flowing, pulling movement. Follow immediately with *migi nukite* (right finger thrust) to the solar plexus, striking with the finger tips.



**Bunkai No. 2**

(See Vol. 2 page 116, photos 34-40)

1-10

Opponent steps in and grabs both your arms. Bring your arms up together so that the outer edges of your hands are touching. As the opponent resists this movement (trying to pull your arms apart), quickly open your hands and attack with *gedan mae geri*.







### Bunkai No. 3

(See Vol. 2 page 117, photos 41-48)

1 - 7

Opponent attacks *migi chudan zuki*. As he punches, move to your left side and perform *migi chudan ura hiki uke* (grasping block, with your palm facing you). Then grip his wrist with your blocking hand and pull him in close to you, while using your left forearm to attack his elbow with *osae* (pressing).





### Variation of *Bunkai* No.3

(See Vol. 2, page 117, photos 41-48)

#### 1-11

Opponent attacks *migi chudan zuki*. As he punches, move to your left side and perform *migi chudan ura hiki uke* (grasping block, with your palm facing you). Opponent continues attack with *hidari jodan zuki*. Quickly deflect his punch with *hidari jodan hiki uke* (upper-level grasping block). As you catch the wrist of his punching arm, move to the right, and bring your right forearm against

the opponent's left elbow. Finish by applying a joint lock.







**Bunkai No. 4**

(See Vol. 2 page 119, photos 57-62)

1 -6

Opponent seizes hold of you from behind. As he grasps you, simultaneously attack his face with *migi ushiro zuki* (punch to the rear) and his body with *ushiro hiji ate* (elbow strike to the rear). As a variation, if the attacker moves in very swiftly and gets a strong hold, stamp down hard on his toes. As he loosens his hold attack with *ushiro hiji ate*.



**Bunkai No. 5**

(See Vol. 2 pages 120-121, photos 63-77)

1 -4

Opponent attacks *migi mae geri*. As soon as the opponent begins his attack, deflect his kick with your left palm and at the same time strike with *migi shotei* (right palm-heel) to his chin.





**Bunkai No. 6**

(See Vol. 2 pages 122-123, photos 81-85)

1 - 7

Opponent attacks *migi chudan zuki*. Moving to his inside, perform *hidari chudan hiki uke* (left middle-level grasping block). Attack immediately with *migi gedan mae geri* followed by *migi hiji ate* (elbow strike) to the solar plexus.



**Bunkai No. 7**

(See Vol. 2 pages 124-126, photos 96-99)

1-4

Opponent attacks *migi chudan oi zuki*. Step forward as he does so, blocking with *hidari shotei osae uke* (left palm-heel pressing block), and simultaneously delivering *migi hiji ate* (elbow strike) to the solar plexus.



**Bunkai No. 8**

(See Vol. 2, page 125, photos 102-106)

**1-10**

Opponent steps in and grasps both your wrists. The moment he grips, concentrate strength in your wrists by gripping your fists tightly. Then, in one movement, turn your wrists inwards and lift them upwards, and strike with your elbows to the chest area. Continue with *uraken uchi* (backfist strike) to the face.







## Part 4. The Applications of Sanseru

### *Bunkai No. 1*

(See Vol. 2, page 131, photos 19-30)

#### 1-6

Opponent attacks *migi chudan oi-zuki* (right lunge punch). Quickly, in an instant, move to the side and block *migi chudan yoko-uke* (middle level side block). Immediately, with the same hand deliver (without withdrawing the fist past the blocking

position) *migi zuki* (right punch). Opponent continues with *hidari jodan gyaku-zuki* (left upper level reverse punch). In the same motion, after *migi zuki*, block this punch with the feeling of pulling your arm back toward you in a small but powerful motion (this block should be performed with the feeling of sticking to your opponent's punching arm).



**Bunkai No. 2**

(See Vol. 2, pages 131 & 132, photos 38-49)

**1-12**

Opponent's right hand grips right wrist. Pull your forearm towards you simultaneously twisting it inwards. Keep the elbow in and bring the arm up. Continuing the movement, now twist the forearm outward to loosen your opponent's grip. From this position, in a powerful sweeping motion use your left open palm to break free.







**Bunkai No. 3**

(See Vol. 2, pages 133 & 134, photos 50-59)

**1-7**

Opponent attacks *migi mae-geri* (front kick). In a scissors motion with the right and left hands (right hand sweeps the leg to your left side), catch your opponent's leg and hold it at your left side. From this position, quickly attack *hidari mae-geri* (left front kick to groin).



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Variation of *Bunkai* No. 3

(See Vol. 2, pages 133 & 134, photos 50-59)

1-8

Opponent attacks *migi mae-geri* (right front kick). Block the kick in a scooping/sweeping motion with the right hand (make contact to the inside of the knee). At the same time, block with the left hand to the outside of your opponent's leg and catch at the ankle. Follow immediately with a kick to the groin. After the kick, quickly insert the kicking foot deep in between the opponent's legs. With the inside of

your right knee forcefully push down onto your opponent's knee and twist the knee in to throw the opponent. Immediately deliver stamping kick to the opponent's groin.





**Bunkai No. 4**

(See Vol. 2, pages 134 &amp; 135, photos 60-63)

**1-7**

Opponent attacks *migi chudan oi-zuki* (right lunge punch to chest). Block the punch with *shotei osae-uke* (palm heel press block). Immediately deliver *migi hiji-ate* (right rising elbow strike) to opponent's solar plexus.







**Bunkai No. 5**

(See Vol. 2, pages 135-140, photos 64-106)

**1-12**

Opponent attacks *hidari gyaku-zuki* (left reverse punch). Block the punch with *migi gedan-uke* (right downward block). Immediately counter to opponent's solar plexus with *hidari-zuki* (left punch), continue with *migi gedan sokuto-geri* (right downward stamping kick) from the side; attack to the opponent's knee.





**Bunkai No. 6**

(See Vol. 2, page 141, photos 107-110)

**1-3**

Opponent attacks with *migi mae-geri*. Before your opponent's leg is fully extended, block down with *ryo-ken gedan kosa-uke* (two fist downward cross block). As you deliver the block, drop your hips down to add power to the block.

**Bunkai No. 7**

(See Vol. 2, pages 142 &amp; 143, photos 115-126)

**1-12**

Opponent attacks *migi jodan oi-zuki* (right lunge punch to head). Block with *migi kaisho age-uke* (right open hand rising block). Opponent continues the attack with *hidari mae-geri* (left front kick). Block the kick with *hidari shotei gedan harai-uke* (left downward palm heel sweeping block), immediately scoop the leg upwards and continue by pulling down with the right hand. Step in close.





With your right leg, trap the opponent's supporting leg (hooking behind the heel), then quickly lift upwards with the left hand and simultaneously pull downwards with the right hand (the hands move in a circular motion). Finish by delivering a double punch to throw the opponent.



**Bunkai No. 8**

(See Vol. 2, pages 146 &amp; 147, photos 147-155)

**1-12**

Opponent attacks *hidari jodan oi-zuki*. Block with *ko-uke* (wrist block). Opponent continues with *migi chudan gyaku-zuki*. Block using *hidari ko-uke* (block the punch to the outside). After performing these blocks, immediately strike with both open hands (in a scissors action) to vital areas on the opponent's sides. Continue by hooking the opponent's right leg with your right leg, and with



*shotei* (palm) knock the opponent down with a forceful push.





## Part 5. The Applications of Sepai

### *Bunkai No. 1*

(See Vol. 3, pages 12 & 13, photos 15-27)





# 1-11

Opponent grips your lapel. Immediately grip his wrist with your left hand and twist to the outside to lock the arm. Follow by dropping your hips and simultaneously deliver *migi nukite-zuki* (right finger thrust), then with the same hand deliver a powerful *shotei-zuki* (palm-heel thrust) to push your opponent away.

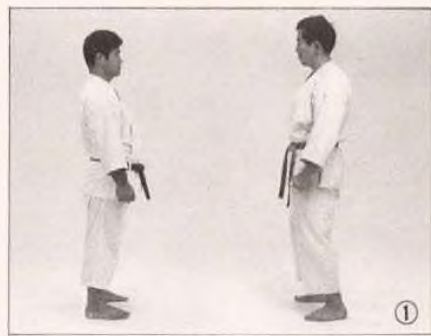


**Bunkai No. 2**

(See Vol. 3, pages 13 &amp; 14, photos 29-40)

**1-13**

Opponent grips the right wrist with two hands. Bring your left hand up from below and clasp your hands together; quickly pull back with the right hand while turning it over. As the opponent reacts by pulling back in the opposite direction, use his strength and deliver a powerful *awase nigiri-zuki* (clasped hand punch) (turning the hands over) to the solar plexus. Follow with a powerful *age hiji-ate*.









**Bunkai No. 3**

(See Vol. 3, pages 14 & 15, photos 41-52)

**1-13**

Opponent grips the right wrist. Turn over your right wrist from the inside to the outside; quickly sweep the opponent's right hand away with a powerful *hidari harai-uke*. As the opponent continues with *hidari gyaku-zuki*, block down with *ura te-kubi* (back of the wrist), and deliver a powerful *shuto-uchi* (knife hand strike) to the opponent's temple.





**Bunkai No. 4**

(See Vol. 3, page 16, photos 57-62)

**1-13**

Opponent attacks from behind. Before the opponent can clasp his hands together, quickly drop the hips and simultaneously raise up both elbows. Immediately twist the hips to right and deliver a powerful *ushiro hiji-ate* (elbow strike to rear) to the solar plexus. Continue by turning the hips in the other direction and deliver *hidari ura-uchi* (left back fist strike) to the face.











**Bunkai No. 5**

(See Vol. 3, pages 16-18, photos 64-85)

**1-18**

Opponent attacks *migi mae-geri*. Block with *migi gedan harai-uke* (before the leg has been extended). As the opponent continues with a right punch, block with *chudan yoko-uke* (middle side block); immediately grip the opponent's wrist. As the opponent pulls back use the opponent's strength to twist the wrist to the outside. Grip tight and turn in close to the opponent from his right side. The left

hand then winds around the opponent's forearm to lock the arm. As the opponent tries to escape by clasping his hands together and pulling back and upwards, use the back of the left hand/wrist to press back, then turn the body following the opponent's movement and strike to the groin with the right open hand (swing the arm like a whip as you strike).









**Bunkai No. 6**

(See Vol. 3, pages 18-20, photos 86-102)

**1-12**

Opponent attacks *hidari mae-geri*. Block with the left open hand in a scooping lifting motion. The opponent continues with *hidari jodan-zuki*, block with the right open hand at the elbow. Immediately move in close to the opponent; the left hand then lifts upwards and the right hand pulls down (gripping at the elbow). Follow with a powerful foot sweep to the opponent's supporting leg and throw the opponent down. Finish with *naka daka*

*ippon-ken* (middle knuckle punch) to vital areas on the opponent.





**Bunkai No. 7**

(See Vol. 3, pages 23 & 24, photos 132-135)

**1-6**

Opponent attacks with *hidari chudan oi-zuki*. Block with a powerful *hidari chudan yoko-uke* aiming for the elbow. Simultaneously deliver *migi jodan furi-zuki* (right circular swing punch) to the temple (the right arm swings like a whip to strike).





**Bunkai No. 8**

(See Vol. 3, page 25, photos 146-150)

**1-8**

Opponent attacks with *migi mae-geri*. Block with *gedan harai-uke* — the fist is in *hira-ken* formation (as you perform this block the hips and body twist quickly in the opposite direction), immediately follow with *jodan uraken-uchi* (back fist strike to head) using the snap of the elbow.





**Bunkai No. 9**

(See Vol. 3, page 29, photos 176-178)

**1-8**

Opponent attacks *migi chudan gyaku-zuki*. Block with *osae-uke* (press block). Simultaneously step forward towards the opponent with the right leg and deliver a powerful *migi yoko ura-zuki* (right short punch to side) to the lower abdomen.





**Bunkai No. 10**

(See Vol. 3, pages 29 &amp; 30, photos 181-192)

**1-16****Tora-guchi**

Opponent attacks *hidari chudan oi-zuki*. Block with *hidari chudan hiki-uke* (left middle grasping block) and grip the wrist tight. Quickly, as the opponent continues with *migi jodan-zuki*, block *migi jodan hiki-uke* and grip the wrist tight. Pull down the right hand to *chudan* level and simultaneously (from underneath) lift up the left

hand so that the arms are crossed. Twist the right wrist out so that the right elbow is locked, simultaneously turn your body as you do this to throw the opponent. Finish with *boshi-ken* (thumb fist) to the eyes.











## Part 6. The Applications of Kururunfa

### *Bunkai No. 1*

(See Vol. 3, pages 34 & 35, photos 17-28)

#### 1-11

Opponent attacks *migi chudan oi-zuki*. Block with *hidari otoshiuke* (left descending block). Opponent

continues with *hidari chudan gyaku-zuki*, move very quickly to the side in *suri-ashi* (sliding step) and perform *migi kuri-uke* (right circular elbow block). Immediately, from this position at the side of your opponent, deliver *migi gedan sokuto-geri*.





**Bunkai No. 2**

(See Vol. 3, page 36, photos 39-43)

**1-7**

Opponent attacks *migi chudan gyaku-zuki*. Block up in a powerful striking action with *hidari shotei* (scooping). Immediately deliver *gedan-uchi* (downward strike) with the open right hand (as you perform this movement, the hips and body twist powerfully in the opposite direction to add power to the strike).





**Bunkai No. 3**

(See Vol. 3, page 42, photos 86-96)

**1-9**

Opponent attacks *migi chudan oi-zuki*. Block with *haishu mawashi otoshi-uke* (descending back hand circular block). Opponent continues with *hidari chudan gyaku-zuki*, block with *shotei hidari chudan osae-uke* and immediately attack *migi jodan ura-zuki* to the opponent's chin.





**Bunkai No. 4**

(See Vol. 3, page 40, photos 70-75)

**1-8**

Opponent attacks *migi gyaku-zuki*. Block with *hidari shotei otoshiuke* and immediately deliver *mae-geri* to the lower abdomen. Follow by stamping down with the kicking foot and strike simultaneously with *age hiji-ate* to the solar plexus.



**Bunkai No. 5**

(See Vol. 3, pages 46 &amp; 47, photos 131-140)

**1-7**

Opponent attacks with *migi chudan oi-zuki*. Block with *migi chudan ura hiki-uke* (middle level back of the hand grasping block); immediately grip the opponent's right wrist and while pulling the arm powerfully towards you, turn the hips to the right and in one motion deliver a powerful *ushiro hiji-ate*.







**Bunkai No. 6**

(See Vol. 3, pages 48-50, photos 143-166) .

**1-12**

Opponent attacks with a 'full-nelson' hold from behind. Raise the arms so that they are outstretched like the wings of a bird. From this position lift up both arms (as in the kata movement) above the head until the backs of the hands are touching. As you twist the forearms in, grip the fists tight and bring the forearms together in a powerful movement until they are in front of the chest (as if performing *uchi-uke* [inside forearm

block with both arms). Simultaneously as you perform this movement, strike to the rear with the back of the head to the opponent's face. Immediately follow with *migi shotei* to the opponent's groin.



①



②



③



④



⑤



⑥





**Bunkai No. 7**

(See Vol. 3, pages 50 &amp; 51, photos 164-173)

**1-11**

Opponent attacks *migi mae-geri*. Block with *ryosho gedan osae-uke* (two handed downward press block); as the opponent continues with *migi jodan-zuki*, quickly raise both hands from *gedan* in their 'cross' configuration and block with *jodan kosa-uke* (upper cross block). Bring the backs of the hands together in a powerful scissor action to trap the opponent's wrist. Quickly change the grip turning your hands, and grip the wrist firmly. From

this position, turn your body to the right, bring the opponent's arm above your head and pull both hands down (as if striking with a hammer) to execute *furi-nage* (pull the opponent's arm away from you and then back towards you as you perform this throw). The instant the opponent lands strike with stamping kick.



①



②



③



④



⑤



⑥





Variation of *Bunkai* No. 7

(See Vol. 3, pages 50 &amp; 51, photos 164-173)

## 1-10

Opponent attacks *migi mae-geri*. Block with *ryosho gedan osae-uke*, as the opponent continues with *migi jodan-zuki*, block with *jodan kosa-uke*. Bring the backs of the hands together in a powerful scissor action to trap the opponent's wrist. Quickly change grip, turning your hands and grip the wrist firmly with both hands. From this position turn your body quickly while twisting the opponent's arm from the outside to the inside and down (your hips

should now be close to your opponent). Place the opponent's elbow on your shoulder, clasp your hands together and pull the wrist downwards to break the arm.





# **Bunkai No. 8**

(See Vol. 3, pages 51 & 52, photos 176-179)

## **1-8**

Opponent attacks *migi jodan oi-zuki*. In an instant drop the hips down before the punch can be fully extended; with the left hand grip behind the heel and scoop, simultaneously strike to the inside of the opponent's right knee with the palm to throw the opponent. Immediately strike to the opponent's groin.







**Bunkai No. 9**

(See Vol. 3, pages 52 & 53, photos 180-191)

**1-11**

**Tora-guchi** See Sepai, *Bunkai* No. 10. Finish by locking the arms and attacking to the eyes and groin area.



## Part 7. The Applications of Sesan

### *Bunkai* No. 1

(See Vol. 3, page 57, photos 29-30)

#### 1-9

Opponent attacks *migi jodan oi-zuki*, *hidari gyaku-zuki* combination. With the right hand, block *migi*



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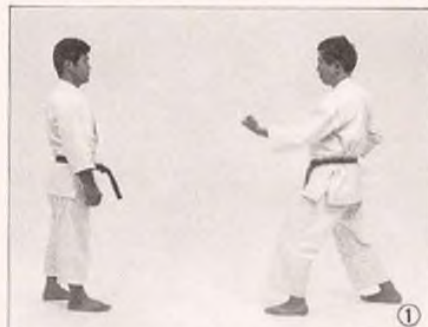
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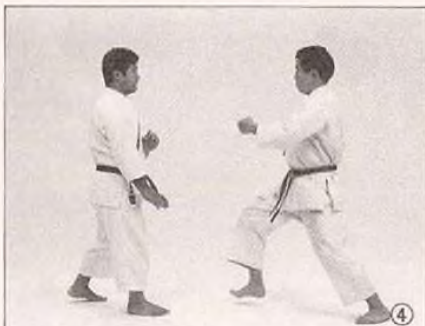


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*jodan haiwan age-uke*, then using the same hand quickly block down with *shotei otoshi-uke*; immediately after blocking, deliver *nukite-zuki* to the eyes of your opponent (the right hand springs off the opponent's forearm to attack after blocking *shotei otoshi-uke*).





**Bunkai No. 2**

(See Vol. 3, pages 57 &amp; 59, photos 31-43)

**1-8**

Opponent attacks *migi chudan oi-zuki*. Block with *hidari sukui-uke* (left scooping block); as the opponent continues with *hidari chudan-zuki*, block with *migi sukui-uke*. Immediately counter with *nukite-zuki* to the opponent's sides.





# **Bunkai No. 3**

(See Vol. 3, pages 57 & 59, photos 31-43)

## **1-9**

Opponent attacks *migi chudan oi-zuki*. Block down with *sasho osae-uke* (left palm-heel press block); as the opponent continues with *hidari-zuki*, block with *migi sho-osae-uke*. Immediately counter with *nukite-zuki* or *haito-uchi* (ridge-hand strike) to the opponent's sides.





**Bunkai No. 4**

(See Vol. 3, page 65, photos 97-102)

**1-10**

Opponent attacks *hidari chudan oi-zuki*. Quickly block with *migi gedan harai-uke*. From this position, deliver *migi gedan sokuto-geri* to the inside area of the opponent's knee to knock the opponent down.







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⑩

# **Bunkai No. 5**

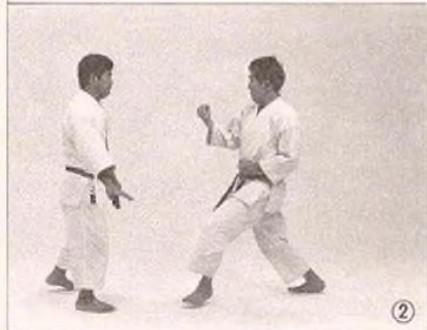
(See Vol. 3, page 61, photos 67, 68)

## **1-8**

Opponent attacks *hidari chudan oi-zuki*. Quickly block with *migi chudan hiki-uke*; immediately follow with *migi shotei-zuki* to the opponent's chin (as you execute *migi shotei-zuki*, cover the opponent's right fist with your left palm).



①



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③





**Bunkai No. 6**

(See Vol. 3, pages 63 &amp; 64, photos 87-92)

**1-11**

Opponent attacks *migi chudan oi-zuki*. Block with *hidari chudanuke*; quickly wind your arm around the opponent's punching arm (like a snake winding around its prey) to secure a firm lock on the opponent's elbow. As the opponent continues with *hidari jodan-zuki*, block using *migi mawashi-uke* (round house block) and immediately counter by firmly gripping the opponent's throat.







**Bunkai No. 7**

(See Vol. 3, pages 66 & 67, photos 110-120)

**1-8**

Opponent attacks *migi chudan oi-zuki*. Block with *hidari chudan hiki-uke*; quickly counter with *migi chudan-zuki* to the opponent's solar plexus.





**Bunkai No. 8**

(See Vol. 3, page 69, photos 132-139)

**1-10**

Opponent attacks *migi chudan gyaku-zuki*. Block with *hidari shotei otoshi-uke*; immediately step forward towards your opponent and deliver a powerful *migi age-zuki* (right rising punch) to the opponent's chin. If the opponent pulls his chin back to avoid the punch, quickly counter with *jodan uraken-uchi* to the face. If the opponent avoids this attack also, deliver *migi otoshi hiji-ate* (descending elbow strike) to the opponent's chest.





**Bunkai No. 9**

(See Vol. 3, pages 69-71, photos 140-146)

**1-8**

Opponent attacks *migi gedan oi-zuki*. Move to the side quickly and block with *gedan harai-uke* (aim for the elbow); immediately counter with *sun-zuki* (short punch) using the left fist, to a vital area on the opponent.



**Bunkai No. 10**

(See Vol. 3, pages 70-71, photos 150-164)

**1-14**

Opponent attacks *migi chudan oi-zuki*. Block with *hidari chudan hiki-uke*. Continue by gripping the lapel of your opponent with the right hand. Then with both hands, pull your opponent towards you and quickly deliver *migi mae-geri* to the lower abdominal area. As the kick is delivered, your opponent catches your leg. Immediately deliver *kakato* (heel) *mae-geri* to your opponent. After *mae-geri*, concentrate power in the back of the heel





and keeping the leg straight pull down forcefully  
and strike the floor with the sole of the foot.





**Bunkai No. 11**

(See Vol. 3, page 71, photos 163-164)

**1-8**

Opponent attacks *migi chudan oi-zuki*. Block with *hidari sukui-nagashi* (flowing) *uke*. Quickly grip your opponent's arm and pull towards you. Simultaneously deliver *migi chudan-zuki* to your opponent's side.



**Bunkai No. 12**

(See Vol. 3, page 72, photos 165-171)

**Tora-guchi****1-11**

Opponent attacks *hidari chudan oi-zuki*. Quickly block with *hidari chudan hiki-uke*. Simultaneously grip opponent's left wrist. Opponent continues with *migi jodan gyaku-zuki*. Block with *migi jodan hiki-uke*. Simultaneously grip opponent's right wrist.





Quickly cross opponent's arms locking the right arm at the elbow. At the same time, the left hand attacks to the eyes and the right hand to the groin.



## Part 8. The Applications of Suparinpei

### *Bunkai* No. 1

(See Vol. 3, pages 76-77, photos 8-27)

#### 1-9

Opponent attacks *migi chudan oi-zuki*. Block with *hidari chudan yoko-uke*. Immediately deliver



*chudan-zuki* to opponent's *ganka* (vital point). Opponent continues with *hidari chudan-zuki*. Block with *chudan-uke* and deliver another *chudan-zuki* to opponent's *ganka*.





**Bunkai No. 2**

(See Vol. 3, pages 78-79, photos, 35-46)

**1-11**

Opponent grips both wrists. Turn forearms inwards pulling towards you. Opponent continues by attempting to pull your arms apart. At this instant, focus strength in the wrists and turning both forearms outwards push out both hands

directly to the sides to break opponent's grip. Immediately counter with a head butt to opponent's face. As opponent attempts to move back deliver a powerful *hiza-geri* to opponent's groin.







**Bunkai No. 3**

(See Vol. 3, pages 79-80, photos 47-55)

**1-14**

Opponent attacks *migi chudan gyaku-zuki*. Block with *migi chudan hiki-uke*. Opponent continues with *hidari jodan-zuki*. Block with *hidari jodan hiki-uke*. Immediately counter by attacking to the eyes with the right hand and the groin with the left hand.





**Bunkai No. 4**

(See Vol. 3, pages 93-94, photos 212-226)

**1-8**

Opponent attacks *migi gedan oi-zuki*. Block quickly with *hidari gedan harai-uke* (open hand). Immediately counter with *migi keikoken* (index finger one-knuckle fist) to opponent's solar plexus.







**Bunkai No. 5**

(See Vol. 3, pages 88-89, photos 146-161)

**1-11**

Opponent attacks *hidari chudan oi-zuki*. Block with *hidari haiwan-osaе* (back of forearm press block). Opponent continues with *migi jodan gyaku-zuki*. Block with *migi haiwan* (block using a circular/pressing action). Quickly deliver *morote-zuki* to opponent.





Variation of *Bunkai No. 5*

(See Vol. 3, pages 88-89, photos 146-161)

## 1-8

Opponent attacks *migi chudan oi-zuki*. Block with *hidari chudan yoko-uke* (alternatively you may block with the back of the forearm, blocking before the punch can be fully extended). Opponent continues with *hidari chudan gyaku-zuki*. Before the punch can be fully extended, deliver *migi zuki*

over the top of the opponent's *hidari-zuki*. Press down on top of opponent's left punching arm to block as you do so. Opponent continues with *mae-geri* or *hiza-geri*. Block with *migi harai-uke* and immediately counter with *hidari chudan-zuki* to the solar plexus.





**Bunkai No. 6**

(See Vol. 3, page 99, photos 267-269)

**1-6**

Opponent attacks *migi mae-geri*. Block with *hidari shotei gedan harai-uke*. Opponent continues with *hidari chudan gyaku-zuki*. Quickly block with *migi chudan hiki-uke*.



**Bunkai No. 7**

(See Vol. 3, pages 99-100, photos 270-277)

**1-15**

Opponent attacks *hidari chudan oi-zuki*. Block with *hidari chudan hiki-uke*. Quickly pull opponent's left arm towards you to pull your opponent off balance. The instant your opponent is off balance deliver *yoko hiji-ate* to opponent's side.



Continue with *migi jodan ura-ken* to opponent's face. If opponent blocks *ura ken* and grips your wrist, pull back your right hand and cross your opponent's arms locking the left elbow. Press down to restrain opponent.







**Bunkai No. 8**

(See Vol. 3, pages 104-105, photos 321-324)

**1-16**

Opponent grips your left wrist with right hand. Quickly perform *migi sokutei furi-geri* (in a powerful swinging action) to opponent's right wrist. Opponent continues with *hidari gyaku-zuki*. Block with *hidari hiki-uke* and immediately counter with *hidari kakato mae-geri*. As opponent catches your left foot, use his palm as a base to push down on, and deliver *chudan tobi mae-geri* to opponent.









## Part 9. Iri Kumi

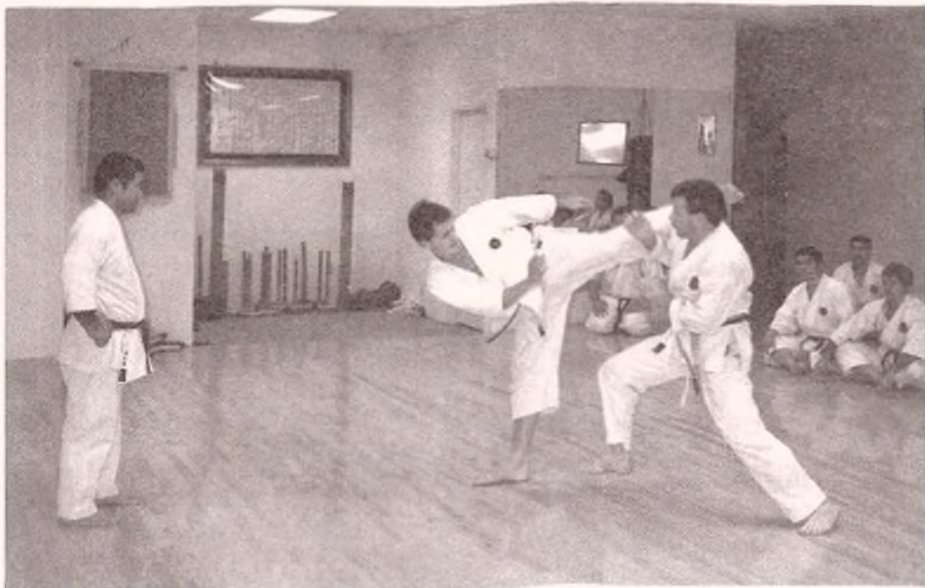
'Iri kumi' in the Okinawan dialect means *jiyu kumite*, or free sparring. In former times in Okinawa after regular training had finished, the senior students who all knew each other well would practice 'Iri kumi.' In 'Iri kumi' there were no pre-arranged moves (*yakusoku nashi*). They would practice punching, kicking, throwing techniques, choke holds, locking techniques and so on, often until one or the other surrendered. Because these senior students had practiced together for many years and they were friends, this was not real fighting. Their techniques were controlled if aimed to vital areas so as not to injure each other. This type of training is still referred to by the older *senpai* in Okinawa, who are now in their sixties and seventies, as 'Iri kumi.'

In order to preserve tradition, for the benefit of youngsters, to spread Goju-Ryu Karate and to encourage friendly relation and technical exchange between different martial arts styles and nations, the Inter national Okinawan Goju-Ryu Karate-Do Federation has introduced 'Iri kumi' competition. This competition was first introduced at the 1989 Miyagi Chojun Memorial Martial Arts Festival in San Diego, U.S.A. with a view to keeping alive the traditional aspects of Okinawan Goju-Ryu Karate.

## A Brief History of 'Iri kumi'

For a period of one year, between the years 1929 and 1930 (showa 45) Miyagi Chojun Sensei introduced 'Iri kumi' training using protective equipment at the Naha Commercial High School and at the Naha Police Academy. From a supplier in Osaka, mainland Japan he ordered head, chest, groin and hand protectors (the idea of using protectors was to minimize the chance of injury). This was the first ever full contact fighting (with protectors) to be practiced in Okinawa. However, because of the severity of the fighting and due to the nature of the protective equipment (it was hard and heavy, similar to *Kendo* armor) students sustained many injuries, especially to fingers and toes and necks. Due to the frequency of these injuries, after a period of one year Miyagi Sensei decided to halt 'Iri kumi' training using protective equipment as he realized that these rather crude protectors were not suitable for this type of training.

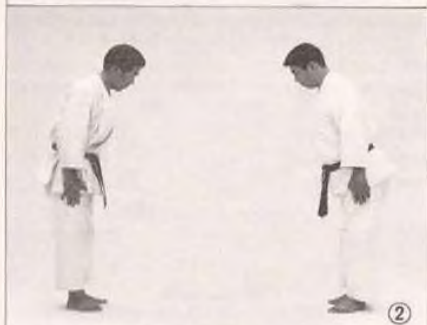
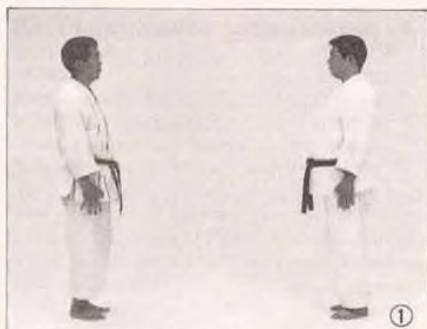
For the purpose of continuing this tradition, the following pages introduce an example of 'Iri kumi' for the first time.





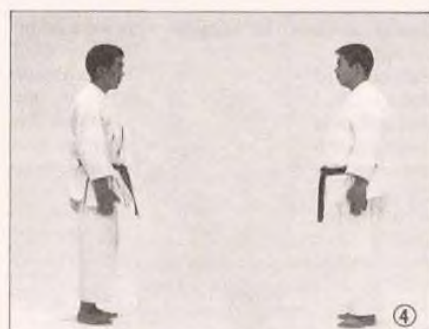
(Photos 1-4)

Left, Tadano. Right, Kato. Opponents face each other and bow...



(Photo 5)

*Hajime*. Iri kumi begins...



(Photo 6)

Opponents assume *kamae* positions...

(Photo 7)

Tadano, moves quickly forward, feints with *hidari jodan-zuki* and then immediately attacks with *mae-geri*...



(Photo 8)

Kato reads the feint and blocks Tadano's *mae-geri*, and...

(Photo 9)

...immediately intends to counter with *hidari kizami-zuki*...

(Photo 10)

Tadano blocks the punch and prepares to deliver *jodan gyaku-zuki*...



(Photo 11)

Kato reacts quickly and blocks and continues his offense with *mawashi-geri* but he is too close...

(Photo 12)

Tadano, still moving forward...

(Photo 13)

...continues his attack with *mawashi-geri*. Kato quickly ducks down to evade the kick...



(Photo 14)

...and moves back...

(Photo 15)

...changing *kamae*...

(Photo 16)

Tadano continues his combination with a powerful *mae-geri*...



(Photo 17)

Kato moves in quickly and blocks the kick while simultaneously delivering *hidari-zuki*...

(Photo 18)

Tadano steps down...



(Photos 19)

Kato immediately attacks with *mae-geri*, but he is too close...



(Photos 20)

As Kato steps down...

(Photo 21)

...Tadano moves in quickly to strike *uraken-uchi*.

(Photos 22)

...Kato blocks and retreats...



(Photo 23)

As Tadano continues his attack with *mae-geri*...

(Photo 24)

...Kato moves forward quickly to stop the kick...



(Photo 25)

Kato catches Tadano's kicking leg...

(Photo 26)

Tadano immediately reacts with *jodan uraken-uchi*; Kato blocks...



(Photo 27)

While Kato's hands are blocking *jodan*, Tadano quickly pivots his body and continues his attack with a fast and powerful *gyaku-zuki*...

(Photo 28)

...Which reaches its target.

(Photo 29)

As Kato begins *mae-geri* attack...



(Photo 30)

...Tadano immediately counters with *mawashi geri*...

(Photo 31)  
...Kato blocks...

(Photo 32)  
...and covers Tadano's right hand to prevent an attack...



(Photo 33)  
Kato steps in swiftly to deliver *jodan shuto-uchi*,  
*gedan geri* combination...

(Photo 34)  
...Tadano attempts to block...

(Photo 35)  
...Tadano lifts up right leg and counters with  
*gedan-geri*...



(Photo 36)  
...Kato reacts quickly and blocks...

(Photo 37)  
...and counters...

(Photo 38)  
...with *hidari gedan sokuto-geri*, which Tadano blocks...



(Photo 39)  
Tadano then attacks *hidari mae-geri*...

(Photo 40)  
...Kato blocks disturbing Tadano's balance...

(Photo 41)  
...and prepares to attack...



(Photo 42)  
...migi gyaku-zuki...



(Photo 43)  
Before Kato can attack...

(Photo 44)  
...Tadano moves forward quickly on to the offense...



(Photo 45)  
...Kato blocks...

(Photo 46)  
...and intends to execute a kick with his right leg.  
Tadano reacts quickly by moving in and blocking...



(Photo 47)  
...so Kato changes his kick into *hiza-uke*...

(Photo 48)  
Kato parrys Tadano's right hand and simultaneously delivers *shutouchi*...



(Photo 49)

At the same time Tadano executes *hiza-geri*...

(Photo 50)

...Kato blocks and moves out of range...



(Photo 51)

...Tadano quickly steps forward and delivers *jodan-zuki*.

(Photo 52)

...Kato blocks and counters *chudan-zuki*...

(Photo 53)

Tadano feints with his left hand and delivers *chudan ura-zuki*...



(Photo 54)

...Kato blocks with his left elbow...

(Photo 55)  
...and steps forward...

(Photo 56)  
...to deliver *shuto-uchi*. Tadano immediately counters with *hidari mae-geri*...



(Photo 57)  
...Kato moves back to evade kick...

(Photo 58)  
...Tadano continues kick combination with *migi mawashi-geri*. Kato moves in at the same time to attack *hidari furi-zuki*...



(Photo 59)  
...Kato blocks kick...

(Photo 60)  
...and ducks to avoid Tadano's swinging right hand attack...

(Photo 61)

...Kato counters and Tadano retreats into a low stance...

(Photo 62)

...From this low stance, Tadano springs forward



to attack *migi oizuki*...

(Photo 63)

...As Tadano steps forward, Kato attempts *ashi harai* (foot sweep)...

(Photo 64)

...Tadano steps forward...

(Photo 65)

...to reach a close distance...



(Photo 66)

...Kato sees the opportunity to throw Tadano so he catches hold of his opponent...



(Photo 67)

...Tadano tries to counter this move with *ashi barai*...

(Photo 68)

...Kato drops his weight to prevent himself being



thrown...

(Photo 69)

...Tadano then tries to throw Kato by turning his body...

(Photo 70)

...He can not throw Kato so he attempts to deliver *jodan-zuki*...

(Photo 71)

...Kato smothers this attack by moving in close...

(Photo 72)

...Tadano pulls Kato down and delivers *otoshi hiji-ate*...



(Photo 73)  
...Kato pulls away...



(Photo 74)  
As Kato moves back...

(Photo 75)  
...Tadano executes a powerful *mawashi geri*...

(Photo 76)  
Opponents pull apart...

(Photo 77)  
Kato attempts *mawashi-geri* attack...



(Photo 78)  
...Tadano moves in quickly to prevent attack...

(Photo 79)

...and executes a low *chudan-zuki*. Kato counters simultaneously with *iodan-zuki*...



(Photo 80)

...Tadano moves back slightly as Kato prepares to attack *jodan uraken-uchi*...

(Photo 81)

...and delivers a fast *mae-ashi mawashi-geri*...

(Photo 82 )

...Kato moves back and blocks...

(Photo 83)

Opponents watch each other...



(Photo 84)

Kato prepares to attack...

(Photo 85)

...He steps in and attacks *hidari uraken-uchi*...

(Photo 86)

As Kato pulls back, Tadano moves in and traps Kato's arms by pushing against his elbows...



(Photo 87)

...Opponents move into grappling range...

(Photo 88, 89)

...Opponents try to gain advantage over each other...



(Photo 90)

...Kato grips hold of Tadano and attempts a throw...



(Photo 91)

...Tadano reacts quickly with *ashi barai* counter...



91



92



93

(Photo 92)

...Kato lifts his leg...

(Photo 93)

...and regains his balance...

(Photo 94)

...and smothers any potential attacks from Tadano's hands...



94



95



96

(Photo 96)

...Kato blocks...



(Photo 97)  
...and attempts *hiza-geri*...

(Photo 98)  
...Tadano moves back to evade attack...



(Photo 99)  
...then moves in again quickly to the attack...

(Photo 100)  
...Kato retreats...



(Photo 101, 102)  
Opponents prepare to attack...

(Photo 103)

...Kato delivers a powerful *migi mawashi geri*...

(Photo 104)

...Tadano anticipates the kick and moves in quickly to catch Kato's leg...

(Photo 106, 107)

...and throws Kato...



(Photo 105)

...From this position, Tadano quickly hooks his leg behind Kato's supporting leg...



(Photo 108)

...keeping hold of his leg...

(Photo 109)

...Tadano moves in on his opponent...



(Photo 110)

...and delivers a punch...

(Photo 111)

...After delivering the punch...

(Photo 112)

...Tadano stands quickly, maintaining his guard...

(Photo 113)

...and finishes with a powerful kick to his



opponent...

(Photo 114)

End (Opponents then stand bow to each other).



## Part 7. Shiai Kumite (Tournament Sparring)

I have included a section here on *Shiai Kumite*, tournament sparring, in *Traditional Karatedo Volume 4* as tournaments are good for youngsters and the spread and development of Karate in general. Tournaments give youngsters a goal to aim for as well as helping in physical and mental development. In addition to this, from a technical point of view tournament training and tournaments themselves are extremely beneficial in developing speed, timing, reflexes, learning to read your opponent's movements and so on.

Because of the nature of Karate tournaments, which bring people together from various styles and different countries in a festival like atmosphere, these events also encourage friendly inter-style and international relations and exchange.

The type of tournament which is most frequently seen in Japan involves controlled techniques to specified target areas. The scoring system is called '*ippon shobu*,' that is, one full point, '*ippon*' or two half points, '*waza-ari*' decide the winner. Each contest lasts for two minutes (these rules may change depending on the tournament).

### *Shiai Kumite*

(Photo 1)

Tadano left, Kato right. Referee center.



(Photo 2)

Opponents bow and assume ready position.

(Photo 3)

Referee announces, '*shobu ippon, hajime*' (begin)...



(Photo 4)  
Opponents move forward with spirited *kiai* (shout from lower abdomen)...



(Photo 5, 6)  
Opponents watch each other carefully and wait for an opening...

(Photo 7)  
Kato lunges forward quickly and attacks *kizami-zuki* (snap punch). At the same instant, Tadano moves to the side and blocks...



(Photo 8, 9, 10)  
he immediately counters with a lightning fast *chudan gyaku-zuki*...

(Photo 11)

Referee announces '*yame*' (stop) and awards points; either *ippon* or *wazaari*...(contestants go back to original starting position);



(Photo 12)

Referee announces '*tsuzukete*' (Continue)...

(Photo 13)

'*hajime*' (begin again)...



(Photo 14, 15)

Contest resumes. Opponents move forward...

(Photo 16, 17)  
Tadano prepares to attack...



(Photo 18)  
Tadano lunges forward...

(Photo 19)  
and attacks quickly with *kizami-zuki*...

(Photo 20)  
Kato blocks, but without hesitation Tadano



continues with...

(Photo 21)  
*chudan gyaku-zuki* to score with a simple double  
punch combination...

## Part 8. Yakusoku Kumite (Pre-Arranged Sparring)

(Photo 22,23)

Referee announces "yame."



*Yakusoku kumite*, or pre-arranged sparring is an exercise to develop basic block and attack skills, also speed, power, distancing, timing and reflexes. Within *yakusoku kumite* there are many different kinds of *kumite* practices. For example, *ippon kumite*, *nihon kumite*, *sanbon kumite*, *jiyu ippon kumite*, *renzoku kumite* to name but a few. In the following photographs you will see three examples of *renzoku* (continuation) *kumite*. In *renzoku kumite* opponents practice combinations of attack and blocking movements. All of these movements have been decided upon beforehand. Infinite variations of *renzoku kumite* may be practiced, using combinations of punching, striking, blocking, kicking techniques and so on.



# Combination 1

(Photo 1)

After bowing, assume correct distance. Focus power in *tanden*, Focus concentration, Harmonize



your opponent's breathing.

(Photo 2)

Opponent attacks *migi jodan oi-zuki*.

(Photo 3)

Step back quickly with right foot...

(Photo 4)

and block *ko-uke* (wrist block)...

(Photo 5)

Opponent immediately continues with powerful *gyaku-zuki*...



(Photo 6)

Use the same hand to block *shotei otoshi-uke*...

## Combination 2

(Photo 7)  
and immediately counter with *nukite-zuki*...



(Photo 8)  
Aim your strike to the eye.

(Photo 1)  
Assume ready posture again (*shizentai no kamae*)...



(Photo 2)  
Focus concentration as before...

(Photo 3)  
Opponent attacks quickly with *hidari gedan oi-zuki*...

(Photo 4, 5)  
Block quickly, *shotei otoshi-uke...*



(Photo 6)  
Opponent continues with *jodan furi-zuki...*

(Photo 7)  
Block *jodan yoko ko-uke...*



(Photo 8, 9, 10)  
Spring off the opponent's forearm and immediately counter with *jodan shotei-zuki...*



(Photo 11, 12, 13, 14)  
Still watching your opponent closely (*zanshin*)  
return to ready posture.



## Combination 3

(Photo 1)

Assume ready posture as before (*shizentai no kamae*)...



(Photo 2)

Opponent attacks *migi gedan mae-geri*...

(Photo 3)

Step back quickly and block *migi gedan harai-uke*...

(Photo 4)

Opponent immediately continues with *migi jodan uraken-uchi*...

(Photo 5)

Use the same hand to block at the elbow and catch



the opponent's arm in one motion...

(Photo 6, 7)

Step forward quickly with the right foot while gripping the opponent's arm tightly...



⑦



⑩



⑧



⑪



⑨



⑫

(Photo 8, 9, 10, 11)

Pull the opponent forward and down and deliver a powerful *otoshi hiji-ate* to the back of the opponent's head and neck area...

(Photo 12, 13, 14, 15 and 16)

Return to ready posture.





# Goju-Ryu History

## Historical Accounts - Grandmaster Kanryo Higaonna

### Jichaku Hill

The following is an account of events which took place around the latter part of the nineteenth century. The scene of this incident was an area of Naha called Jichaku village (the capital city of Okinawa), just north of what is now downtown.

Jichaku village is situated on the grade of a hill. On the day in question Higaonna Sensei was returning home from Makiminato, the center of Okinawa at that time, after attending to some business there (Makiminato was the area of Okinawa which was first attacked by the United States Army during World War II). Very suddenly, the skies became ominously grey and it began to pour down with rain. Rivulets of rain water began to stream down the hill loosening the already rough surface of the narrow roadway which lead to Jichaku village, and turning it into a muddy and treacherous path.

Higaonna Sensei was carefully treading his way down the treacherous slope, when all of a sudden he heard a loud crash come from directly behind him as goods clattered and tumbled from a trader's cart. The trader, sitting a top his fully laden cart which was being pulled by a huge water buffalo (water buffalo were commonly used in Okinawa at this time to pull carts and for farming), had been following closely behind Higaonna Sensei when suddenly his buffalo had stumbled on the slippery surface and lost its footing. It dropped to its knees, its front legs bending beneath it, sending some of his goods crashing to the ground. In this position, with no way of checking its descent and with the weight of the attached cart behind, the buffalo came careening down the slippery slope totally out of control. The trader gave out a loud shriek but Higaonna Sensei had no time to move to the side. Instead he braced himself, and as the buffalo was upon him he

took the combined force of the sliding buffalo and cart with his shoulders against the broad chest of the huge beast. In this way, with his legs powerfully checking their descent, his feet firmly pushing the muddy ground and his back and shoulders braced against the buffalo's chest, they slid down to the bottom of the sloping roadway.

The trader sitting a top his cart had been taken completely by surprise as his beast dropped to its knees and he had been unable to do anything to avert what he was sure was to be a disaster. He was convinced that the small man in front of his cart was now dead, crushed by the huge beast. Because of this he was extremely surprised when after they had come to a halt the slight figure of Higaonna Sensei emerged from in front of the buffalo. The trader, in a state of shock climbed down from his cart and stared with wide eyes at Higaonna Sensei. He asked Higaonna if he was alright, if he was not injured. However, Higaonna Sensei was totally unscathed, he was not even bruised.

The trader, looking at the sprightly appearance of Higaonna Sensei was greatly relieved, and he reflected that any ordinary person would certainly have been killed with the extreme weight of the buffalo and fully laden cart falling upon them.

From this incident, Higaonna Sensei stopping and then supporting the extreme weight of the huge Buffalo and the attached cart with his shoulders and back, and emerging unscathed, it is clear that the strength of Higaonna Sensei was far above and beyond that of any ordinary person. This display of almost superhuman strength, the incredible power of his legs and waist is truly wondrous. For such a small man to develop such strength and power would not be possible without the severe and extreme training and study which he underwent.



### 'Kaki-dameshi' (a test of skill)

The following incident took place in the year 1893, in an area of Okinawa called Tsuji machi. Tsuji machi was located in the vicinity of the port area in Naha, and it was renowned as a night entertainment area filled with drinking establishments. Kanryo Higaonna was forty at this time.

On the evening in question, Kanryo Higaonna was returning home after an evening in Tsuji machi. He had been drinking and he decided to take the short-cut home. This was a narrow path which wound its way through the graves of the local cemetery.

Kanryo Higaonna arrived at the main roadway. As he was just about to exit the narrow path he had been walking along to join the main road, a man stepped from this roadway intending to follow the path from which Higaonna had just come. This man, who we now know to be Tokeshi Zencho, (More commonly known as Tokeshi 'no Mintamaa' -literally, big eyes. Tokeshi 'no Mintamaa' was only 18 at this time but already he had earned himself a bad reputation within Naha 'yon machi,' (four cities) and with the Police. From an early age all he had wanted to do was learn Karate. Everyday he would fight and he was already a feared street fighter.), when he saw the small Higaonna obstructing his path, with little regard for this fellow, he raised his hand with the intent of pushing Higaonna aside so that he could pass easily. However, as he did this, Higaonna reacted instinctively by brushing Tokeshi's hand in the opposite direction and so causing the much larger man to fall down onto one of the graves.

Tokeshi 'no Mintamaa,' now furious, got to his feet and with no warning aimed a powerful kick at Higaonna. Higaonna, despite having been drinking reacted instantly to this attack. He evaded the kick and in the same motion unleashed a powerful kick to the inner thigh of Tokeshi, knocking him down. Tokeshi was a feared fighter who had lost to no one. He did not practice any formal fighting art but he did practice hard everyday on his own. Kicking was his specialty. His unusually large size and natural physical

strength was of great advantage to him. For Tokeshi, finding himself floored with a single kick was a great surprise to him. It was the first time ever he had experienced one of his kicks not striking its intended target. He had always in the past become accustomed to seeing his opponents lying helpless after delivering one of his powerful kicks.

Tokeshi quickly realized that the man facing him was no ordinary adversary. The evening was dark and he could not see Higaonna's face clearly, but he thought to himself, this must be the famous 'Ashi no (legs) Higaonna.' With the realization of who this man was, he knew he could not win so he picked himself off the ground and fled. He ran as fast as he could, limping off down the dark roadway.

Higaonna had been drinking a little and this fired his temper. He felt the need to catch up with this man and admonish him for his rude ness. Higaonna set off in pursuit of his attacker.

At this time in the village of Kumoji, which was only ten minutes away by foot from where this incident took place, a live stage theater company had set up their tent where they performed plays and live theater for the local people. Tokeshi, came across this tent and decided that it would be a good place to hide out from Higaonna. He entered the tent which housed the theater, and among the large boxes which stored all the company's belongings he hid himself well.

When Higaonna arrived at the theater in pursuit of Tokeshi, the manager, Mr. Komine (who knew of Higaonna's reputation well) met him at the door. Higaonna asked the manager if he had seen a ruffian come this way. Komine, who had in fact seen Tokeshi hide himself among the large boxes, fearing for Tokeshi, replied that he had seen no one. After this Higaonna left and returned home.

Komine, the theater manager, now much relieved that Higaonna had left, went to where Tokeshi was hiding and told him to come out. He then questioned Tokeshi about what had occurred. He asked Tokeshi, "what did you do to make 'Obushi Higaonna Tanmei' (A familiar but respectful term used by Okinawan's to describe Kanryo Higaonna Sensei) so outraged that he would come after

you." Tokeshi replied, that he had wanted to test his skill (kaki-dameshi), but that when he attacked with one of his powerful kicks, Higaonna reacted so quickly that his kick struck thin air and he, Tokeshi, found himself lying on the ground.

Much later Tokeshi 'no Mintamaa' went to Kanryo Higaonna Sensei and asked if he would instruct him in the martial arts. Higaonna looked at Tokeshi and was able to quickly discern his character. Higaonna told Tokeshi, "you are physically large and possess great natural strength and therefore it is not necessary for you to learn the martial arts." With that he told Tokeshi to leave. Because of Tokeshi's unsavory character and because he was a ruffian Higaonna would not teach him. This was Higaonna's way. Also, Tokeshi's father had gone to Higaonna and implored him not to teach his son as he was constantly fighting and getting into trouble. He was worried that if his son did begin to learn the martial arts that he would get into even more mischief.

A few months later Tokeshi killed someone in a fight and he was banished to Ishigaki shima, one of the small islands of the Okinawan chain. Still he continued to fight. He died in 1924 at the age of 49.

### **Manju bashi (Manju bridge)**

This account takes place at the time Kanryo Higaonna was studying the martial arts under Ryu Ryu Ko Sensei in Fuzhou, China. It was a story often told by Okinawans living in Fuzhou at this time and by students of grandmaster Kanryo Higaonna.

Higaonna was about 20 at the time. He had been studying with Grand master Ryu Ryu Ko in China for sometime now and was developing great strength and skill. His name was well known among both the Okinawan and native inhabitants of Fuzhou. In fact, such was his reputation that every Okinawan living in Fuzhou at this time knew of Kanryo Higaonna.

Manju bashi (Manju bridge) was (and still is) a well known bridge in Fuzhou which stretches across the Bin (Min) river (there are

in fact two Manju bridges in Fuzhou. They are in close proximity, and it is not as yet clear which bridge it was that the tradition described here was enacted). At this time at either end of the bridge there were large stone lions which sat there proudly guarding the entrances to the bridge. It was well known that any persons who sat upon these lions were offering a challenge to any passers-by who wished to fight. If a challenge was made, then the two martial artists in question would decide a place and time to fight each other.

On one occasion Kanryo Higaonna, in a bid to test his own skill went one day to sit atop the proud lion. However, it is said that everyone passed by without even looking at Higaonna, and that because of his reputation as a superlative martial artist no one dared to challenge him.



## Historical Accounts - Grandmaster Chojun Miyagi

### A meeting between Chojun Miyagi and Motobu Saru

Chojun Miyagi had just returned to Okinawa after two years of military service. He was 24 years old.

This incident involves Tokeshi 'no Mimi Unchu' (correct name, Zenko Tokeshi. 'Mimi Unchu' literally means big ears) who was a friend of Chojun Miyagi, and Motobu 'Saru' (Choki Motobu. 'Saru' means monkey. In Okinawa it is common for a person's most prominent features to be adopted into their nickname), who was born August 1871 and died in 1944. Motobu 'Saru' who was the second son in his family, was born into a Daimyo (feudal lord) family in Shuri-te. His elder brother, Choyu Motobu was famous in Okinawa for his karate skills. Mimi Unchu and Motobu Saru were also friends as they both had an interest in cock fighting. They had invested in fighting cocks, and they would take part in all the local contests. In this age in Okinawa cock fighting along with gambling was a popular pass time.

On the day in question Tokeshi 'no Mimi Unchu' told Chojun Miyagi of an exciting cock fight that was to take place. He said "Machu (Miyagi's nickname), there is what promises to be a fabulous cock fight in Tomari. Let's go and see." Mimi Unchu had great respect for Chojun Miyagi as the top student of Higaonna Kanryo. He liked Chojun Miyagi very much. Together they set off for Tomari which was close to Naha harbor, to see the fighting cocks.

The place where this fight was to take place turned out to be the house of Motobu Saru. Chojun Miyagi and Motobu Saru had never met face to face. They had only heard of the other's reputation. At this time Motobu Saru had a large cut down the side of his face to which medicinal herbs had been applied (the cut had been caused by a stone during a recent fight he had been involved in). Chojun Miyagi, seeing the state of Motobu Saru thought to himself that he had come at a bad time. However, Mimi Unchu made light of

Motobu's condition and remarked, "Oh, you've been fighting again." Motobu Saru did not say anything.

Mimi Unchu explained that they had come to see some fighting cocks and the conversation turned to this subject. After talking for some time Motobu Saru turned to Mimi Unchu and said, "I have studied a new technique." Mimi Unchu replied, "Won't you show us this new technique?" Motobu Saru stood up and looked at Chojun Miyagi, "Machu, stand up and come over here." he said. Motobu Saru had been drinking sake (awamori, Okinawan sake) and what is more he was still excited from his recent fight. It was during this era that Chojun Miyagi's name as a superb martial artist was becoming renowned not only in Naha but all over Okinawa. Motobu Saru had it in his mind to find out the truth (test the strength) about Chojun Miyagi and the martial art of Naha-te. He was intent on showing his superior strength and embarrassing Miyagi.

After he had come over to where Motobu was standing, Motobu put this question to Chojun Miyagi, "Machu, who would win, the person who his being held by his opponent, or the person holding his opponent. What do you think?" Chojun Miyagi replied, "That all depends on the opponent." Motobu Saru, annoyed at this answer, without warning swiftly gripped the lapel of Miyagi Chojun's clothing. The room they were in was small and the atmosphere in the room had suddenly become menacing. It looked like there was going to be an all out confrontation. Mimi Unchu became scared and rushed outside from where he continued to watch. Motobu Saru had hold of Miyagi's lapel and just as he was about to aim a powerful punch at Miyagi, Miyagi, without hesitation gripped Motobu's hand and twisted taking Motobu Saru to the ground and disabling him completely with his extraordinarily powerful grip (Miyagi was famous for his ability to tear raw meat into strips with his bare hands). The much larger Motobu, who had intended to overpower Miyagi now found himself helpless and he cried out in pain.



Miyagi released his powerful grip and returned home with Mimi Unchu. On the way home he said to Mimi Unchu, "We are the only two who know about this incident so please don't tell anyone else about what took place today."

Mimi Unchu who worked at the city offices was renowned for his ability to arrange challenge fights, and also known for his affinity for gossip. Despite being asked not to speak of this incident he mentioned it to the mayor (with the condition that the mayor would not tell anyone else). In this way the story gradually spread until it became a well known incident throughout Naha. Later, Chojun Miyagi, himself hearing of this incident from other people, began to wonder if Tokeshi 'no Mimi Unchu' had not taken him to Motobu's house for the express purpose of bringing them face to face in combat. Whatever the reason, there is no doubt that Motobu Saru was extremely surprised by the extraordinary strength of Chojun Miyagi.

#### **Miyako no Jo Army training camp**

In December 1910 Chojun Miyagi was sent to Miyako no Jo, Miyazaki-ken, Kyushu on mainland Japan to serve his compulsory military service. He stayed there for two years. At this time Okinawa had been made part of Japan and therefore all Okinawans were sent for military service. Chojun Miyagi was 22 at the time.

The following episode takes place in this setting. At this time in the Meiji era army training was particularly severe. For even the smallest of misdemeanors the recruits would receive slaps and beatings. For Okinawans the treatment was especially severe. Because of this all Okinawans dreaded serving their military training. Many young recruits deserted.

The first year of army training was particularly hard and demanding. For the young Okinawans they faced the additional hardship of discrimination from the Japanese. Every attempt was made to humiliate and disgrace the Okinawan soldiers. Many of the young trainees could only speak the Okinawan dialect and they did not understand their superiors. Many were uneducated and

unable to read and write. Chojun Miyagi disliked this attitude intensely and had confrontations with the Japanese because of it.

However, there was said to be one Okinawan who possessed great strength and was a strong fighter. This was Chojun Miyagi who later became respected and popular among the army officers. However, at first he too received the harsh treatment typical of this age from the higher ranks. The respect Chojun Miyagi received came about from the officers watching him during training. During juken (bayonet training) practice and other forms of training Chojun Miyagi's superb skill and obvious great strength earned him recognition among the officers. He would come up against the expert fighters and instructors and defeat them, often sending them flying across the floor, be it juken, sumo or other disciplines.

During forced marches of 40 kilometers and more with fully laden packs and weapons, they would follow mountain trails for hours on end, sometimes young trainees who were not physically able to cope would collapse from exhaustion. Chojun Miyagi would take the packs off these wretched souls and carry it himself, so carrying double the weight of everyone else, while helping the young soldier on his way.

During free time at the army camp, when there was no training, Chojun Miyagi would go to the city of Miyako no Jo and train at the local Judo dojo. When Chojun Miyagi walked into the dojo for the first time, the Judo Sensei looked at the thickness of this young man's neck and reflected that this was no ordinary young man. He asked Chojun Miyagi if he practiced some kind of martial art or pursued some other type of training. It was not only the thickness of Chojun Miyagi's neck, but also the extraordinary size and condition of his hands. This was the first time the Judo Sensei had seen such a thing and so he asked many questions. He was extremely surprised by the tremendous strength of this young man (none of the Judo men could throw Miyagi even once during his period of training there. Before Miyagi left to return to Okinawa, the Sensei asked him if he would not stay to pursue Judo training a little longer).

Chojun Miyagi's almost superhuman



strength, his rapid progress and his ability to withstand the severe training of the army made him popular with the higher ranks. Chojun Miyagi spent almost all the salary he received from the army socializing with the higher ranks. He would take them out drinking and so forth. Chojun Miyagi was a very shrewd man. He spent all his salary on entertaining the officers while he was able to survive from money he received from his parents (the Miyagi family was a wealthy family in Okinawa). Because of this and due to his superb abilities, the senior officers came to trust him, and they came to realize that he was an expert of karate. It was not long before Miyagi was asked to teach karate to the soldiers.

He gathered all the soldiers together. After they had finished doing basics Miyagi moved on to makiwara (striking post) training. He faced a nearby tree and began to punch it with great force to show what they were to do. He then instructed the soldiers, including the officers who had been responsible for much of the punishment given out to the Okinawan recruits, to punch as he had done. After only a few punches the soldiers knuckles became raw and began to bleed. Despite the pain the soldiers gritted their teeth and continued punching. As the pain became worse many of the soldiers thought to stop, but Chojun Miyagi saw this and told them it's not enough yet, just a little more. The soldiers continued, letting out screams of pain each time their raw fists struck the trees. The officers who were renowned as bullies when Chojun Miyagi first entered the training camp were given special attention by Miyagi. They now got a taste of their own treatment. Their knuckles were badly cut and bleeding. With this first demonstration of Okinawan Karate everyone came to realize the strength and power of this martial art.

At the beginning of the second year of training Miyagi was promoted. Because of his desire to study the human body he was inducted into the medical corps, and he became assistant to the army doctor. This later became a great help to him during his research into the scientific side of karate. After the end of the second year he had the opportunity to continue in the army as a professional officer.

However, Chojun Miyagi realized that he still had much to study from his Karate teacher, Kanryo Higaonna. Therefore he returned to Okinawa to continue with his karate training.

There are many other incidents involving Chojun Miyagi while he was in the army. On one occasion Miyagi was beaten while he was sleeping by a group of ten recruits all holding wooden swords. This was because Miyagi always won the juken (bayonet) fighting for his team and a rival team became jealous and decided to take their revenge in this way. Chojun Sensei covered his head and rolled into a ball to protect all the vital areas. The next day Chojun Miyagi took part in a marathon run suffering no apparent ill effects from the previous nights beating, much to the surprise of his attackers.

### **Kinjo Jipo**

This incident occurred when Chojun Miyagi Sensei was between 28 - 31 years old. At this time Chojun Miyagi lived in Tsuji machi where his wife had a shop which sold all kinds of foodstuffs, tea and sake (rice wine).

At this time in Tsuji machi there was a well known man named Kinjo Jipo. He was a stone mason and a wild and violent ruffian of renowned bad character. He was especially known for drinking too much sake which caused him to act violently and then getting himself into fights. He possessed an uncommon natural ability as a fighter, and he was a man of extraordinary physical strength. Stones which normal persons could not even lift he could lift with great ease.

Kinjo Jipo was constantly causing problems and getting into fights at the local bars and at sake retailers. He was a real headache for the local merchants. On one occasion Kinjo arrived at the shop of Chojun Miyagi's wife and demanded to be given sake to drink. Miyagi's wife refused to sell him any sake. Kinjo, angered by this went away and then returned shortly with a huge stone which he placed in the entrance of the shop. He was adamant that he would not remove this large stone until he was given sake.

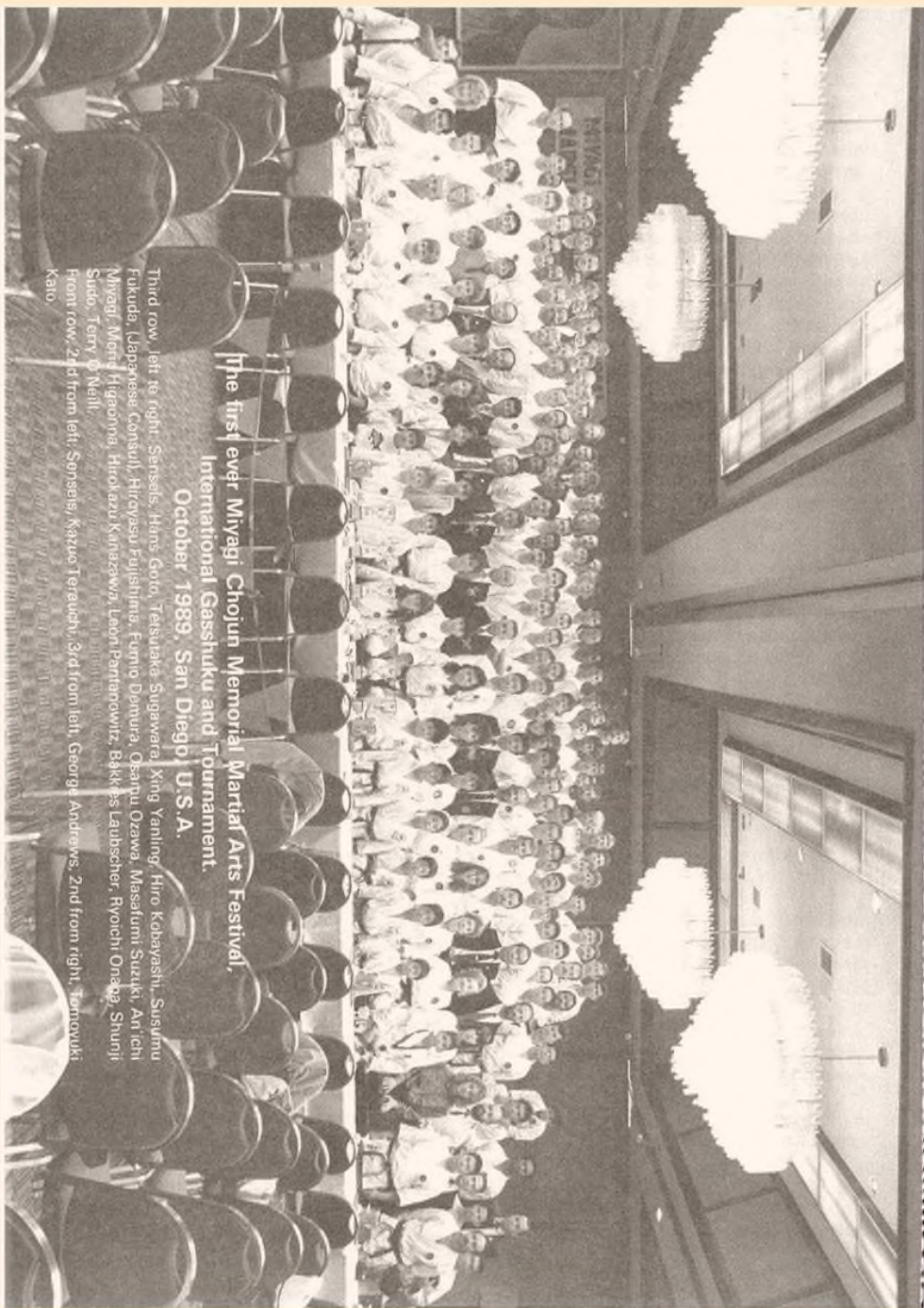
Unfortunately for Kinjo, Chojun Miyagi had just returned to the shop at this time. Miyagi was outraged. It was an affront to his

wife and prevented his wife from doing any business. In addition to this, it was well known that Kinjo had been causing problems for all the local merchants in the neighborhood.

Kinjo was an extremely good fighter, and because of this he had great confidence in himself. He believed that there was no one who could defeat him in combat. As was typical of Kinjo, he used distasteful language to insult and discredit Chojun Miyagi. Miyagi, now angered and wanting to talk to Kinjo, suggested they go to the cemetery which was a well known place where challenge matches took place.

They went together, and Miyagi still being a young man was not adverse to fighting. The fight that took place was not much of a contest despite the great strength of Kinjo. To compare the ability of Chojun Miyagi to that of Kinjo was like comparing a man to a child. Miyagi struck Kinjo many times in the face, without receiving any injury himself. After knocking Kinjo down he told Kinjo to stay away from Tsuji machi and this is precisely what he did. He was not seen there again.





**The first ever Miyagi Chojun Memorial Martial Arts Festival,  
International Gasshuku and Tournament.**

**October 1989, San Diego, U.S.A.**

Third row, left to right: Senseis, Hans Goto, Teisuiaka Sugawara, Xing Yanling, Hiro Kobayashi, Susumu Fukuda, (Japanese Consul), Hitoyasu Fujishima, Fumio Demura, Osamu Ozawa, Masafumi Suzuki, Anichi Miyagi, Mami Higashino, Hirokazu Kanazawa, Leon Partinowicz, Birkas Laubscher, Ryoichi Onaga, Shunji Sudo, Terry O'Neill.  
Front row, 2nd from left: Senseis, Kazuo Terauchi, 3rd from left: Georgi Andrews, 2nd from right: Tamiyuki Kato.



# The Six thousand photos, taken with a motor driven camera, show you the secret of Higaonna Karate



## ABOUT THE AUTHOR

**Morio Higaonna**, 8th dan and Chief Instructor of the International Okinawan Goju-Ryu Karate-Do Federation (IOGKF), was born in 1938, in Naha the capital city of Okinawa. He began his training at the age of 14, and in 1954, at the age of 16 he began training in Goju-Ryu under the guidance of Master An'ichi Miyagi, the most knowledgeable and devoted student of Goju-Ryu founder, the late Master Chojun Miyagi.

Through long hours of arduous training and with a ferocious dedication which is rare in even the greatest of Master, Master Higaonna quickly established himself as one of the island's top karate men.

In 1960, at the age of 22, he moved to Tokyo, mainland Japan to study commerce at Takushoku University. He was invited to teach at Tokyo's Yoyogi dojo where he soon attracted a large following of dedicated karate-ka, sometimes he taught as many as 1,000 students a day. Students travelled from all over the world to train with Master Higaonna and as a result the IOGKF was established in 1979. The IOGKF is now established in 30 countries world-wide.

Training has always been the central theme of Master Higaonna's life. He has never sought the limelight in the martial arts and his reputation is simply the result of his superb skills and mastery of his art; a mastery which is only exceeded by his genuine modesty and humility.

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